OLD IRONSIDES

25¢

a Paramount Picture

"OLD IRONSIDES"

AY, tear her tattered ensign down!
Long has it waved on high,
And many an eye has danced to see
That banner in the sky;
Beneath it rung the battle shout,
And burst the cannon's roar;—
The meteor of the ocean air
Shall sweep the clouds no more.

* * *

HER deck, once red with heroes' blood,
Where knelt the vanquished foe,
When winds were hurrying o'er the flood,
And waves were white below,
No more shall feel the victor's tread
Or know the conquered knee;—
The harpies of the shore shall pluck
The eagle of the sea!

* * *

OH, better that her shattered hulk
Should sink beneath the wave;
Her thunders shook the mighty deep,
And there should be her grave;
Nail to the mast her holy flag,
Set every threadbare sail,
And give her to the god of storms,
The lightning and the gale!

—*OLIVER WENDELL HOLMES*, 1830

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

A

JAMES CRUZE PRODUCTION

"OLD IRONSIDES"

story by

LAURENCE STALLINGS

A Paramount Picture

FOREWORD

by

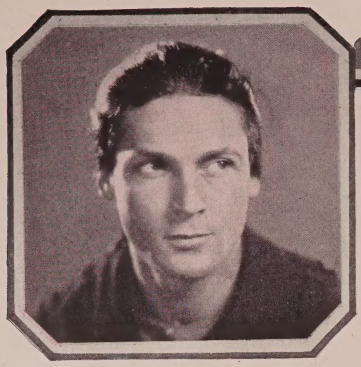
Curtis D. Wilbur

Secretary of the Navy

MAY the spirit of "Old Ironsides" go sailing on! There is no relic in our country more symbolic of the early heroism of the Nation than the U. S. S. CONSTITUTION. This fine old ship, whose every timber embodies the ideals of the Republic, is a living reminder of our glorious past, and an inspiration of patriotic citizenship to our children and children's children.

She bears the scars of forty-two battles, and a score of vanquished Captains brought their flags and swords for surrender to her victorious Captain.

"Old Ironsides" has never known defeat. The ravaging hand of Time now rests heavily upon this gallant old defender of our young Nation. She sends forth to the land an eloquent call to all America.



THE CAST

The Boy · · · · CHARLES FARRELL

The Girl · · · · ESTHER RALSTON

The Bos'n · · · WALLACE BEERY

The Gunner · · GEORGE BANCROFT

Commodore Preble · CHARLES HILL MAILES

Stephen Decatur · · JOHNNY WALKER

Richard Somers · EDDIE FETHERSTON

The Cook · · · GEORGE GODFREY

and 2000 others, including patriots and pirates, U. S. Marines, men o' warsmen and sailors.

THE MAN BEHIND THE GUN ON "OLD IRONSIDES"

By Laurence Stallings

THE frigate Constitution in the production of "Old Ironsides" was constructed from the original ship's plans in the naval archives. It is a life size copy, perfect in every sail and sheet, and correct in every gun and timber, officer and man.

A great tall frigate, such as no man living today has sailed, the difficulties in undertaking to sail and fight her, in the midst of the fleet constructed for the production, gave James Cruze possibly the greatest task any motion picture director has known in the remarkable, half-made history of the screen. It will be a long time before another such headlong director goes to sea with 2,000 men and four tall ships.

James Cruze wished to make every foot of his picture correct in every detail, and sail his own ships. One has only to recall accounts of the discipline the original of these ships required, to understand some of the difficulties. Then the physical hazards were great.

The varying winds and unaccustomed sails, the difficulties of camera positions, the instability of the black powder used in her fifty-five guns, these made the Constitution's venture one of actual danger, frequently attended by the hardships and misfortunes of the sea. As in reality, there were heroes, and there were malingerers; and again as in reality, the preponderance was with the heroes.

The late William James once urged the discovery of "a moral substitute for war" to engage our romantic youth. It is hereby urged that they be given the opportunity to make a sea-picture that is historically and nautically right from keel to truck.

As the picture progressed, casualties grew from the scope of a football game's injuries to those of a minor war. Mr. Farrell, the juvenile lead, burst an ear drum and cracked two ribs; Miss Ralston knew the sensation of a cabin passenger clinging to the rigging of a wind-tossed barque while rocks loomed to the leeward; Mr. Cruze, burned and smashed a dozen times, had the final agony of realizing that two intrepid sailors tossed their lives away in something that ceased to be a mock adventure for a camera, and had become a resumption of the unremitting struggle between sea and sailing ship.

A narrative of the cost of the production might reckon with and describe accurately the amount of concrete and board going into the making of two harbors for Tripoli and old Salem, with proper attention to the salaries of two thousand men whose costuming and accoutrements would fill many a warehouse.

Asked to write a note on the production, this witness of the spectacle can only dismiss them as properties, these figures and items, and remember only the vivid recreation of a past day. The intrepid conduct of the old square rigger masters who sailed the ships, and the daring of certain harbor tug captains rolling in their little cockroaches on the broad swell of deep water, these things were to be expected.

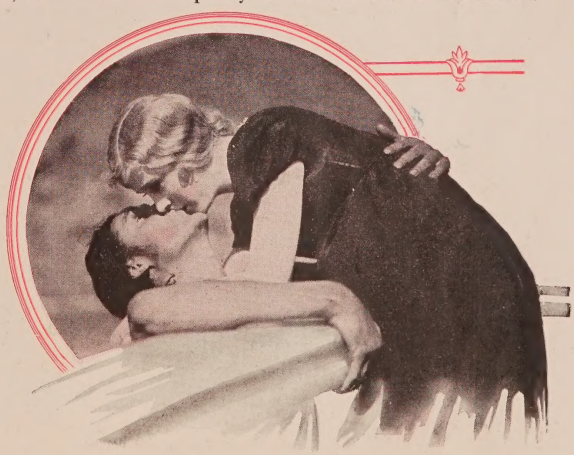
But, as usual, the palm for conduct went to the kids; the fifteens and the twenties who joined on for a lark and had one, whether a gun burst, a mast fell or a gale came out of the north to strum the devil's own music on a skysail yard 200 feet above the waterline.

The Constitution and her sister ships knew fifty years of epic adventure. To have reproduced these years effectively would have truly taken just as long, since the sea will facilitate no man's adventure. And Cruze had once and for all refused to shoot his picture around wharfs and in tanks, with wind-machines playing upon intrepid sailors two feet from the studio orchestra.

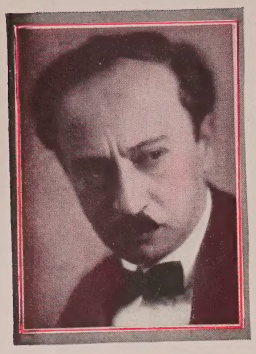
JAMES CRUZE

Thus he chose one single incident from the Constitution's history as one in which he might effectively present the spirit of the age, show his ship in all her lights, and yet keep to a dramatic continuity rather than a pedestrian account. He chose Tripoli, where he might have an attack upon shore batteries, a landing party, a yardarm fight, and a boarding party. Of necessity, the actions around Tripoli were packed into one single event, where in history they required years. Other events not occurring there were used because the ship had known them.

The Constitution in her day met all comers and defeated most of them. James Cruze hoped to reproduce the way in which she met them, and give a group portrait of the sort of men who manned her with an account of the times that produced such men and made such ships a great chapter in the impudent and remarkable history of a new republic which cleared the sea of piracy for the first time in civilization.



THE MAN WHO ARRANGED THE MUSIC



HUGO RIESENFELD

THE name of Hugo Riesenfeld, who arranged the musical accompaniment for "Old Ironsides," is synonymous with music for the proper interpretation of the screen drama from an audience standpoint.

Two of Dr. Riesenfeld's remarkably successful scores are being heard throughout the world wherever "Beau Geste," and "The Sorrows of Satan" are shown. To Dr. Riesenfeld also went the honor of having arranged the musical background for "The Ten Commandments" and "The Covered Wagon," both conspicuously fine scores.

"Old Ironsides," being a film with a compelling patriotic background, naturally called for typical American music. However, at the time this famous old frigate was making history, America was too young to have many songs of her own.

Melodies sung by the newly-made Americans of the late eighteenth century were for the most part borrowed from the English, Scotch, Irish and Welsh. Therefore, Dr. Riesenfeld, in keeping with this, has employed the same tunes, together with original music written by himself and J. B. Zamecnik, one of the best known musicians in the West, and the composer of many beautiful plantation melodies.

In connection with the Riesenfeld music for "Old Ironsides," it is interesting to recall the origin of tunes that for generations have been sung by Americans, and always claimed as their own.

"Yankee Doodle," for example, is said to be an old-vintage song of the south of France. In Holland when the laborers reaped the grain in the field they sang the tune of "Yankee Doodle"—as we know it—a song which revealed that they had received as wages "as much buttermilk as they could drink, and a tenth of the grain." The tune first appeared in America in 1755 when the British colonists staged an attack on the French and Indians near Albany.

The music of "The Star Spangled Banner" was once an old English hunting song called "Anacreon in Heaven." Long before Francis Scott Key had written the words now sung to it, it was borrowed by a son of one of the signers of the Declaration of Independence for a patriotic song which he called "Adams and Liberty," and for which he received what was then a fabulous sum—seven hundred and fifty dollars.

"Hail Columbia" was first known by the title "General Washington's March," because it was played when Washington came to New York for his inauguration as first President of the United States.

In the score for "Old Ironsides" Dr. Riesenfeld and Mr. Zamecnik have employed a special musical theme for each of the more important characters. These themes represent original compositions—some by Dr. Riesenfeld, some by Mr. Zamecnik.

THE MAN WHO WROTE THE STORY

Laurence Stallings, the writer and dramatist, who wove the story of "Old Ironsides" around the magnificent sea victory of the early American Frigate over the Barbary pirates, wrote this epic drama for the screen after months of research and investigation among records in the files of the Navy Department Library at Washington.

In company with James Cruze, Stallings visited the scene of the "Constitution's" triumph when it made the seas free for posterity, and he afterward remained close to Cruze throughout the entire filming of the spectacle on Catalina Islands. With Stallings at the time were Walter Woods and Harry Carr, co-authors of the story.

LAURENCE STALLINGS

Stallings today is considered one of the outstanding masters of realism on both the stage and screen. New York critics are agreed in hailing him among the few dramatists of recent years who have contributed anything new to the technique of the legitimate stage. The nature of the film story of "Old Ironsides" will add new laurels to Stallings as an author, as his contribution to the preparation of "Old Ironsides" likewise adds a new technique of writing for the screen. His work, which has always been marked by ruthless honesty and hatred for sham and hypocrisy retains these characteristics in "Old Ironsides," thus creating the atmosphere most desired by Cruze.

Stallings is co-author of "What Price Glory," successful both on the stage and on the screen. He is also the author of "The Big Parade."

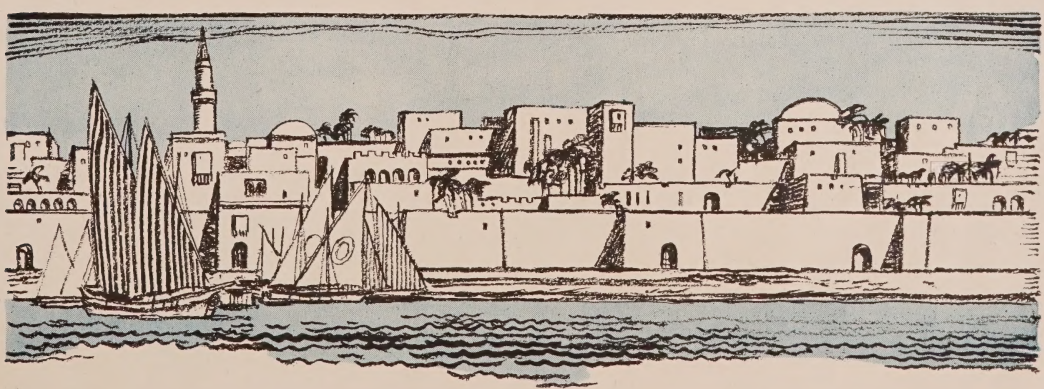
Stallings was a Captain in the Marines during the war, losing a leg in action. It is the concensus of opinion among critics of the stage and literature that the brutal sincerity which Stallings maintains throughout his writing was instilled in him during his career on the battlefields of France.

A native of North Carolina, before he became known as an author and dramatist, Stallings won recognition as a newspaper man in Washington and New York. As literary editor on the New York World, his book column attracted widespread attention. While a book reviewer, Stallings wrote his first successful work, "Plumes," a bitter and arresting story of the experience of a returned soldier, which many believe to be the narrative of his own experience. It was while he was a newspaper editor that Stallings, in collaboration with Maxwell Anderson, wrote "What Price Glory." He still maintains a newspaper post as Associate Editor of the World's literary department.

Stallings is a comparatively young man alive with energy, positive in ideas and never hackneyed nor commonplace even in his most casual writing. His personalty is vivid and his ideas original. He is regarded as a "debunker" of the first water, and as his plays and the film, "Old Ironsides," indicate, he has a keen sense of humor.

"No work for the stage or screen ever interested me half so much as that devoted to the preparation of 'Old Ironsides'," Stallings said when the production was completed. "Soon after beginning the task of writing the story I became so wrapped up in the nature of the production that I could not for a moment relax from my interest in the remarkable opportunity which the career of 'Old Ironsides' provided for an author."

All the humor enacted by Beery, Bancroft and Godfrey in the production was created by Stallings. So also was the quaint love narrative unusual in so many respects which winds its way in such a fascinating manner throughout the action of the story from the time the little country lad leaves home for a career upon the sea until the audience instinctively knows his love call has been answered by the lady of his heart.



"Old Ironsides" Sails Once More!

THE U.S. MARINES IN THE TRIPOLITAN WAR

By Lieut. Col. A. A. Greene, Commanding U. S. Marine Corps Barracks, New York

THE marine detachments present upon the various ships of the American squadrons in the Tripolitan War of 1801-1805 brought much honor to the United States Marine Corps, as "Old Ironsides" attests.

Lieut. Col. Greene

On January 31, 1804, Commodore Preble ordered Lieutenant Stephen Decatur to take command of the prize ketch *Intrepid* and with seventy *volunteer* officers, seamen and Marines proceed to Tripoli and "board the *Philadelphia*, burn her and make good his retreat with the *Intrepid* if possible." Accompanying Decatur in this hazardous enterprise were eight Marines, who took an active part in what Admiral Nelson, the greatest of British admirals, pronounced "the most daring act of the age."

In the fierce hand-to-hand fighting which occurred later in the war, Lieutenant Trippe and a few men found themselves isolated aboard a Tripolitan gunboat where they were opposed by many times their number. The Americans dashed at their antagonists and a conflict of the fiercest description ensued. Trippe singled out the Tripolitan commander and engaged him in a hand-to-hand fight. As Trippe was finishing off his burly foe, Sergeant Meredith, of the Marine Corps, by a vicious bayonet thrust pinned to the mast another corsair, who was about to finish Trippe.

William Eaton, who was "Navy Agent for several Barbary Regencies," conceived the plan of restoring Hamet, who had been Bashaw of Tripoli until driven into exile, by a combined land and water attack on Tripoli. First Lieutenant Presley N. O'Bannon commanded the force of Marines and mercenaries. The route of the expedition lay along the edge of the Libyan desert, a wild and desolate region where heat and thirst were not the only enemies. Early in 1804 this strange expedition started the long march of six hundred miles from Cairo, Egypt, to Derne, Tripoli, which city was carried by assault. This was the occasion for the first raising of the flag of the New Republic over foreign soil.

Before leaving Tripoli, O'Bannon was given a jeweled sword with a Mameluke hilt, the present of the Bashaw Hamet. Upon O'Bannon's return to the United States, the State of Virginia presented him with a sword modeled after the Arab's handsome present. The sword carried by the Marine officers today is a replica of that sword.

In every national emergency from the days of the Revolution to the present day, the Marines have ever been foremost in upholding the honor of our nation; nowhere is this more adequately demonstrated than in the Tripolitan War.

100,000 POUNDS OF ROPE USED

One hundred thousand pounds of rope were purchased for use in the filming of "Old Ironsides."

A dock extending more than 200 feet into the Pacific Ocean was constructed on Catalina Island for the receiving of the large steamers loading and unloading passengers and supplies for the picture.

SPEED BOATS FOR ACTORS

Twelve speed boats, two airplanes and a large steamer were put into service between Los Angeles Harbor and Camp Cruze on Catalina Island for the transportation of the cast playing in "Old Ironsides."

CRUZE DIRECTS SCENES BY RADIO

An entirely new use for commercial radio was made by James Cruze in directing of "Old Ironsides."

Using a 110 meter broadcasting set, especially constructed for short distance purposes, he successfully guided the movements of the fleet of sailing vessels in the "long shot" scenes. Standing several miles from the ships, Cruze issued directions which were picked up without difficulty on low wave length receiving sets installed on each boat.

The broadcasting set is a licensed station.

CAMP CRUZE A CITY

A complete motion picture theatre was erected at Camp Cruze for the recreation of the players in the cast.

More than fifty thousand rounds of ammunition were discharged in the massive battle scenes between the American sea fleet and the Tripolitan pirates.

A huge electric generator was installed at Camp Cruze, at a cost of approximately $75,000 to supply light and power for the little city.

Other modern facilities at the camp included:

A post office where stamps, money orders and stationery could be obtained.
A baseball diamond.
A general store.
A horseshoe-pitching ground.
Sixty-three modern shower baths.
Fishing tackle and swimming suits for the asking.
A hospital and life guards.
A laundry.

USE 22 CAMERAS

Twenty-two cameramen, more than have ever been used to film a single motion picture scene before, were called into service during the making of the battle scene between the "Constitution" and the Tripolitan pirates.

Seven thousand pounds of food supplies was the daily consumption of the players at Camp Cruze.

The Story of "OLD IRONSIDES"

By John F. Gillespie

THE story of "Old Ironsides" embraces the life of America during the early part of the nineteenth century in its relationship to the fortunes of the sea. Thus we see revealed the little Congress of a new and impudent Republic deliberately setting forth to destroy a sea power that had terrorized Europe for hundreds of years.

Many a ship's crew from Salem and other American ports knew the horrors of disgrace and death at the hands of the barbaric pirates who sought to crush American fortunes which during the budding days of the Republic rested chiefly on the sea.

It was only fitting, therefore, that the film production "Old Ironsides" should tell the story of the fortunes of a Salem barque. The introduction to this epic of the seas shows a meeting of the Continental Congress when the savagery of the sea raiders are graphically described to a small group of patriots by Thomas Jefferson. We see Jefferson in the act of delivering his famous warning, "Millions for defense but not one penny for tribute!" It was then and there that Congress made the appropriation for the United States Frigate "Constitution," sometimes derisively called "a barque of fir," yet destined to write one of the most thrilling pages in American Naval history.

We see what was then a mighty craft launched and we see her as she goes forth to conquer pirate forces that had so long kept the world at their mercy. Likewise there is recalled to us more than a touch of the thrill which went through the young hearts of the nation when a crew was sought to man the gallant ship. We see Charles Farrell leave his farm with a dream of honor and romance to join the crew of the "Constitution" at Salem.

Then comes the story of the master of the barque "Esther," his lady, their daughter, and the crew. The "Esther" is docked at Salem, preparing for a voyage to the China sea, with the first call at Mediterranean ports, which was not unusual in those days. It was a custom then to trans-ship tea from Salem to all the European ports.

While at Salem, preparing for his voyage on the "Constitution," Farrell falls in with Wallace Beery who is shanghaing seamen to make the voyage aboard the "Esther." George Bancroft, master gunner of the "Constitution," visiting Salem for the purpose of seeing his sweetheart, also meets up with Beery, and after indulging in too much of the liquid refreshment of the day, is himself shanghaied with Farrell aboard the barque "Esther."

Thenceforth it is revealed how the "Esther" fell afoul the Barbary rovers. Confident that the "Constitution" had preceded him to the Mediterranean, the master of the "Esther," fearless and foolhardy, sails directly into their clutches and with the entire crew as well as his wife and daughter is captured and made prisoner, the crew being shackled in chains and sent to the quarries while the master's family are held for ransom.

On the voyage of the "Esther" we see brought to the screen genuine types of the day; Bancroft, the master gunner of the "Constitution," who has missed his ship and must share the fortunes of the barque; Beery, bucko-bosun of the "Esther" with an enormous dislike for gun-swabbers and fighters of the sea; Farrell, the landlubber, drawn irresistibly to the sea and coming out more a man for all of it. Aboard the "Esther" is enacted a beautiful love story with Farrell, a novice aboard ship, adoring Esther Ralston, the master's daughter, who, in turn, shows her love for the young seaman and at the same time maintains her dignity as befits the daughter of the ship master, who is monarch of all he surveys.

We see almost fatal results as Farrell, given the wheel for the first time, is torn between the duty of keeping his eyes on the mizzen royal or looking at the face of his beloved. His desire to look at the girl finally overcomes him and as a result Farrell is the unfortunate cause of considerable difficulty for all hands on board. This trouble, however, brings out forcibly the warm heart and virile love which the rough-hewn Beery has for the country lad he shanghaied.

Once in the Mediterranean, those aboard the "Esther" are quickly dealt with by the pirates. Farrell, Beery, Bancroft and Godfrey, the last named being the ship's colored cook, are chained together. The master of the ship and his wife are held for ransom, while Esther Ralston is ordered sent to the Sultan together with the barque as personal trophies to that ruler.

The daring and valor of these sailors, however, prove too much for their pirate guards. The four men chained together escape and reach a small boat, in which they row until exhaustion overcomes them. When all are on the verge of collapse, one sailor spies the "Constitution" in all her glory coming toward Tripoli in full sail. The four escaped prisoners are picked up by the "Constitution," and Bancroft, the delinquent master gunner, is suffered to receive two hundred lashes on his bare back for having missed his ship at Boston.

When the prisoners tell their story of capture and despair, Commodore Preble makes the decision to fight the pirates virtually single handed. Then follows the historic action in which one American ship, later to be known as "Old Ironsides," mastered the Tripolitan pirates in a thrilling hand-to-hand engagement after taking the fort at Tripoli.

These battle scenes represent one of the most stirring episodes ever screened. Historically correct in every detail, we see the patriots of "Old Ironsides" with the never-say-die spirit rush for all times the bloodthirsty pirates of Tripoli.

Into the thunder of shot and shell these men plunge while "Old Ironsides," true to her name, stands valiantly out in one of history's greatest sea fights. Then away she sails. Back to her home shores, an ideal upheld, the freedom of the seas assured.

Hail "Old Ironsides."

Digitized by the Internet Archive
in 2026 with funding from
anonymous donation in memory of Carolyn Hauer

https://archive.org/details/souv-old-ironsides

Old Ironsides

A Paramount Picture

WALLACE BEERY, the younger of the famous Beery Brothers, began his stage career at the age of 22. He is a native of Kansas City, is six feet one inch tall and weighs 235 pounds. He has played in such notable successes as "The Four Horsemen of the Apocalypse," "Robin Hood," "The Sea Hawk," "The Lost World" and others. Mr. Beery is a lover of out-of-doors and his favorite sports are hunting and fishing.

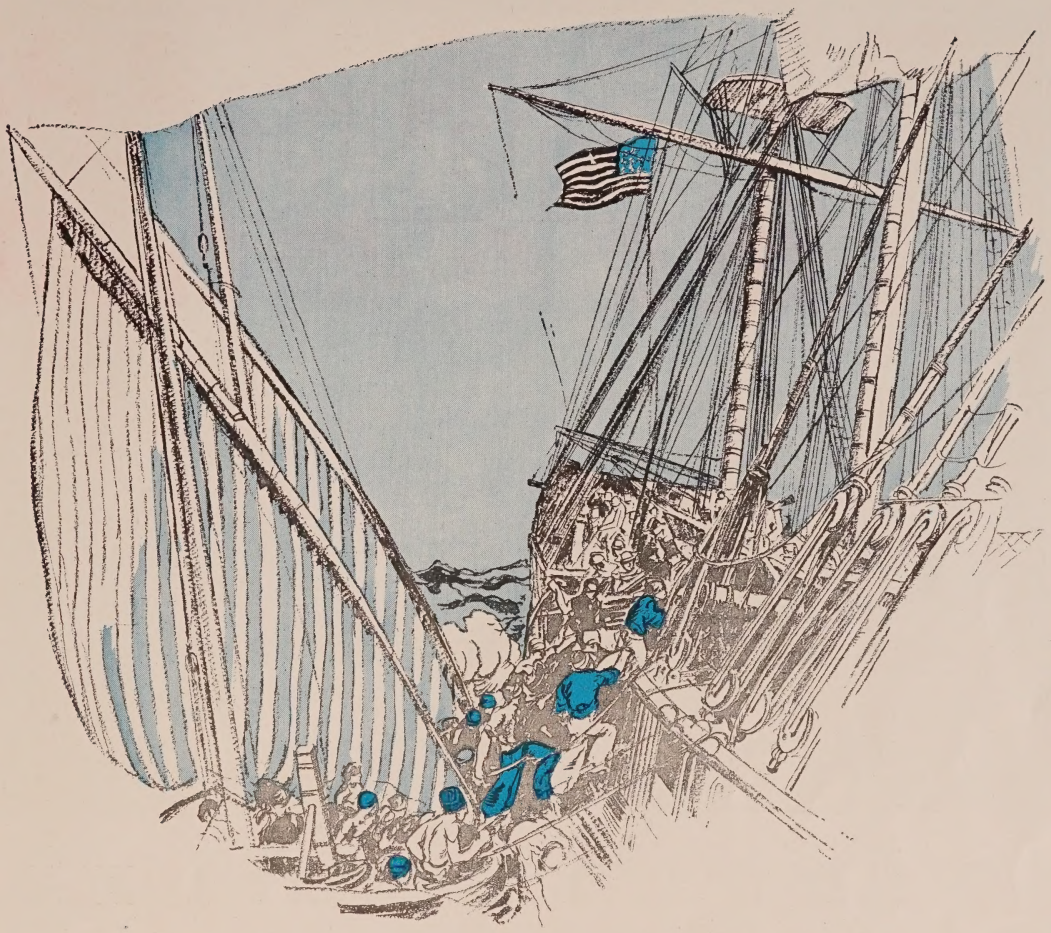
ESTHER RALSTON was born in Bar Harbor, Maine, September 17, 1902. She is five feet five and one-half inches tall and weighs 125 pounds. Miss Ralston first appeared on the stage at the early age of two. "Huckleberry Finn" was her first Paramount picture. Miss Ralston likes to dance and swim, but horseback riding is her favorite diversion.

GEORGE BANCROFT was born in Philadelphia, September 30, 1882. He is 6 feet 2 inches tall and weighs 195 pounds. He was educated at Tomes Institute, Port Deposit and the Naval Academy at Annapolis. He is fond of rowing, swimming and golf. While at Annapolis he was stroke oar of his class crew. His first motion picture was "Driven" and he has since appeared in "The Code of the West," "The Pony Express" and others.

CHARLES FARRELL was business manager for a vaudeville performer as part of his course in business administration at Boston University, when he decided to go into the movies. His first job was in Pola Negri's "The Cheat," as an extra. Among his more prominent parts were those in "The Clash of the Wolves," "Wings of Youth," "Sandy" and others. Mr. Farrell is 6 feet 2 inches tall, weighs 170 pounds, has brown eyes and hair. His athletic pursuits include handball, swimming, horseback riding and golf.

JOHNNIE WALKER was born in New York City and is a graduate of Fordham University. He has appeared in "Children of the Dust," "Over the Hill," "Captain Fly-By-Night" and other successes. He has also directed half a score of feature productions. Mr. Walker is 5 feet 11 inches tall, weighs 160 pounds, has black hair and brown eyes, all of which, incidentally, conform exactly with the description of Stephen Decatur. Mr. Walker is a great grandson of David Walker, a midshipman on the Constitution during the Tripolitan campaign.

CHARLES HILL MAILES was born in Halifax, N. S., May 25, 1870. His stage career began in Boston in 1884, as a member of the St. Albans Dramatic Club. He later appeared in Vaudeville, Concert work, Shakesperian roles and in stage versions of "The Squaw Man," "Clansman" and others. Mr. Mailes went into motion pictures under D. W. Griffith in 1912 and has since appeared in "The Mark of Zorro," "The Sacrifice," "When a Man's a Man" and other successes.



Tripoli—The Mightiest Set Ever Built for a Motion Picture

The Tripolitan pirate fort, built on the shores of Catalina Island, in the Pacific Ocean, is more than a mile and a half long and towers 250 feet above the sea. It represents the most stupendous set ever built for a motion picture.

One hundred men constructed a roadbed, nearly a mile long, to the top of the hill overlooking Catalina Island, so that a fleet of trucks could haul materials for the building of the Fort of Tripoli.

Practically every seaport on the Atlantic Coast was visited by Paramount agents in purchasing thousands of rare pieces of firearms and sailing ship supplies prior to the starting of production. More than two months were spent gathering the properties. Sixteen huge boxes were finally gathered together.

WHERE SCHOONERS CAME FROM

Twelve picturesque old schooners were towed 5,800 miles from Baltimore to Los Angeles where, in addition to the three purchased on the West coast, they were rebuilt, mounted with guns and rigged after the fashion of American gunboats, Tripolitan warships and ships of commerce used during the period of from 1800 to 1816.

The craft were taken in two tows to Miami, where they were taken in tow by the Roosevelt, one of the largest towboats in the world. They made up part of the fleet of 52 ships used in the picture.

It was necessary to engage several experienced deep-sea divers to dynamite the hulls of the five vessels sunk off the Southern California coast while filming the pictures.

The debris was hauled ashore and burned so that navigation in Southern California waters could be safeguarded.

TECHNIQUE OF THE CAMERA

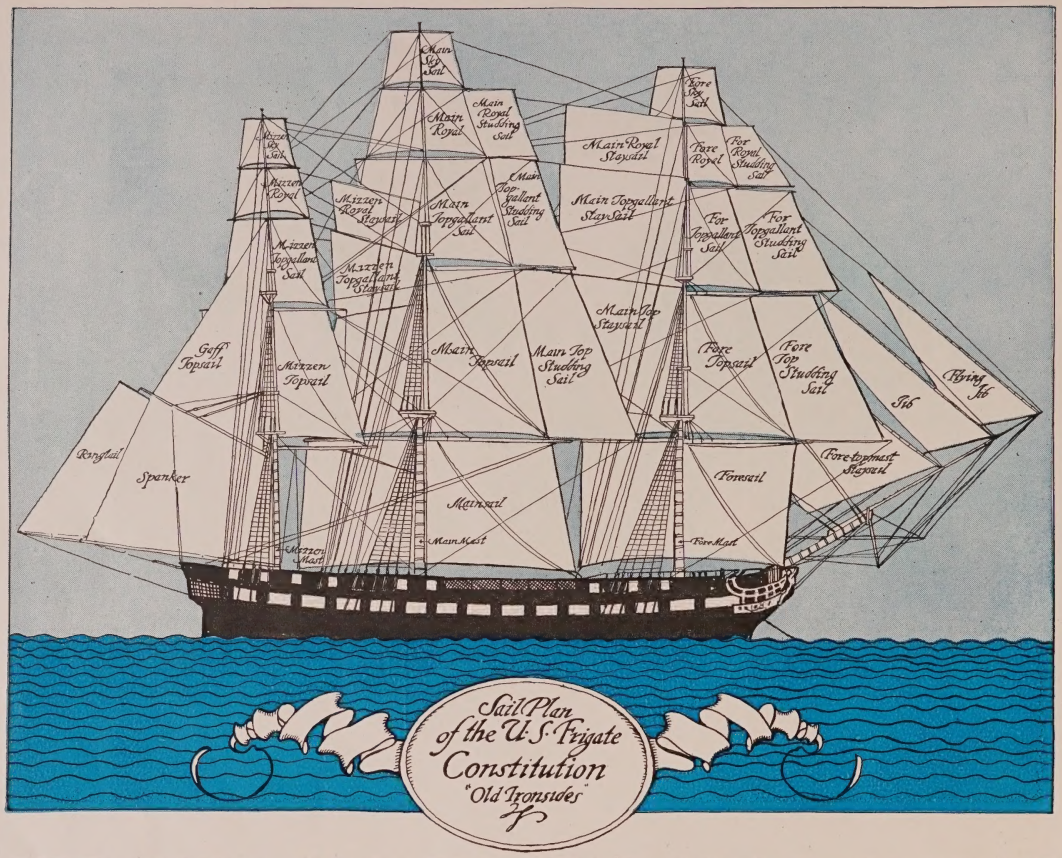
To photograph the roll of a boat at sea and yet make the motion picture camera on board remain stationary, skilled mechanics and technical workers labored for many weeks to perfect such an invention for use in "Old Ironsides."

When the secret was discovered and finally proven practical the plans were laid away in the safe of the West Coast studio to await production of the film.

TRAIN SAILORS AT SCHOOL

A training school for sailors was established by Paramount on Catalina Island, when it was found impossible to engage a sufficient number of square-rigger seamen to take part in the production.

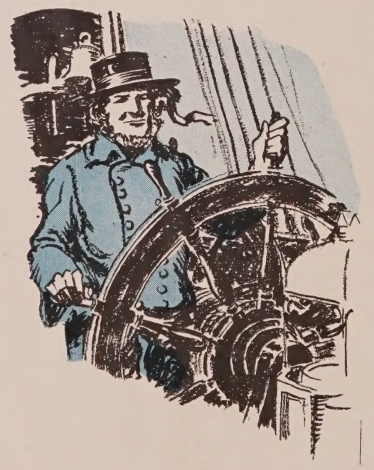
A crew of 500 men were taught how to handle the old time sailing vessels used in the picture.



HER SUIT O' SAILS WAS MADE O' FLAX

By Lieutenant John A. Lord, U. S. N.

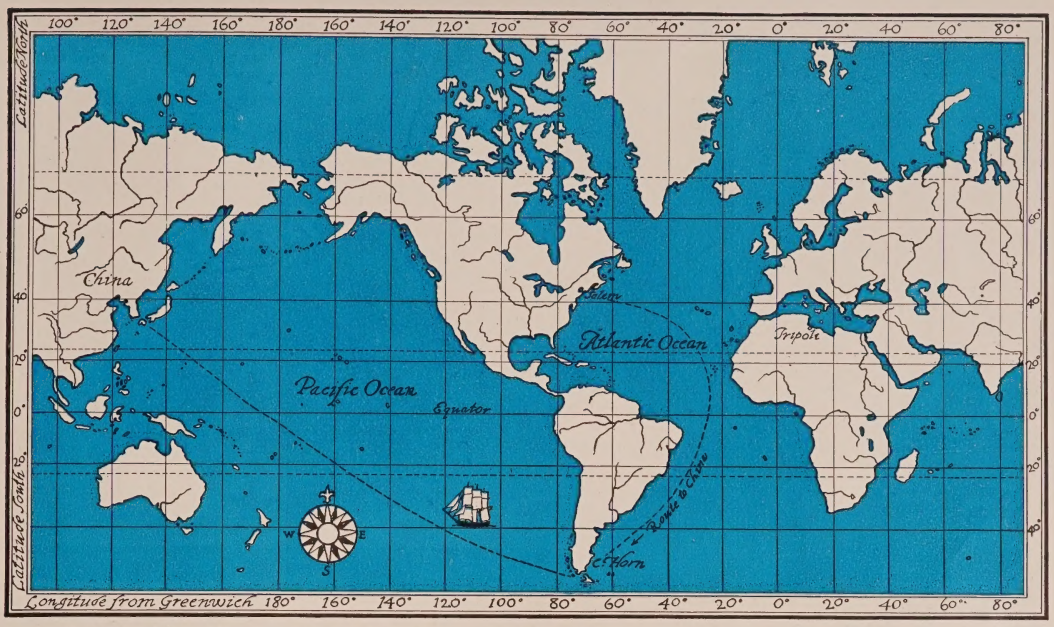
The first suit of sails for "Old Ironsides" was manufactured of flax material in the old Granery Building, Boston, during the years 1796 and 1797. It was customary in the old days to manufacture sails of flax material due to its great strength and durability.



Twelve thousand five hundred yards of canvas were required to make a complete suit of sails for "Old Ironsides," a veritable cloud of canvas.

Records indicate the frigate has under full sail easily logged over twelve and one half knots, and for short periods has exceeded fourteen and one half, carrying stunsails on her fore and main, topsail, and topgallant yards, these sails being set during light and moderate breezes. During fairly heavy weather it is customary to make sail suitable for what has long been known as a topsail breeze, consisting of one jib, one foresail, fore topsail, main topsail, and mizzen topsail. Even with this reduced sail area "Old Ironsides" was enabled to display wonderful speed.

In the construction of "Old Ironsides" over six hundred huge live oak knees and breast hooks were installed. Her transverse framing is of live oak material, greatly desired due to its great density and longevity properties. All of which was fastened by bolts and spikes supplied from the foundry of that distinguished patriot, Paul Revere. Her outside planking was of true white oak cut from the virgin white oak forests of New England, material of such density and such hardness that the round shots from the British frigate "Guerierre" rebounded from the oaken sides of the frigate "Constitution," which caused her seamen to cry out, "Look at the shots fall off! Her sides are made of iron." Hence her name, "Old Ironsides."



"OLD IRONSIDES" SAILS TO CHINA

By Rear Admiral Philip Andrews, U. S. N.

Rear Admiral Andrews

On March 26, 1844, the "Constitution" was fitted out at the Norfolk Navy Yard for a special cruise to the China seas under the command of Captain John Percival, an able and energetic officer.

On the morning of April 17 the frigate sailed from Hampton Roads for New York where the American minister to Brazil took passage for Rio de Janeiro. From Rio the "Constitution" sailed early in September, rounding the Cape of Good Hope, and arrived at Singapore in February, 1845.

After the arrival at Singapore there was much sickness on board, and the ship remained in port between five and six weeks.

Commodore Chads, then commanding the British detachment at Singapore had, when a lieutenant, been taken prisoner at the time the "Constitution" gained her victory over the "Java" thirty-two years before. It was very significant of the cordial relations that had now developed between the United States and Great Britain that this officer placed the medical services of the British fleet at the disposal of the crew of the "Constitution" and exhibited the most friendly feelings toward our officers and men.

During the summer of 1845 the "Constitution" proceeded to Canton, thence to Manila, and late in September to Honolulu. Early in December she sailed for home by way of Cape Horn.

In those days voyages at sea were very long. The "Constitution" took fifty-seven days from Manila to Honolulu, ninety-seven days from Mazatlan to Rio de Janeiro, and sixty-one days from Rio de Janeiro to Boston.

Upon her return to Boston the "Constitution" went out of commission.

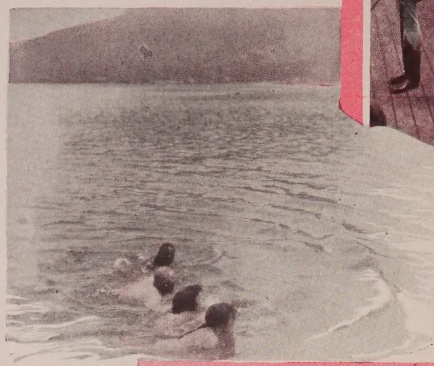
During this cruise to China she had sailed 52,279 miles in 495 days at sea.

Stories of two incidents of this cruise that have come down to us show the spirit and generosity that have always characterized the enlisted men of our navy. On August 13, 1845, when at anchor in Canton, China, Captain Percival called his men to quarters and told them the particulars of the suffering and loss caused by a great fire that had recently occurred in Pittsburgh. It is a matter of record that every officer and man subscribed something toward the relief of the sufferers and the sum of $1,950 was sent home as a token of sympathy.

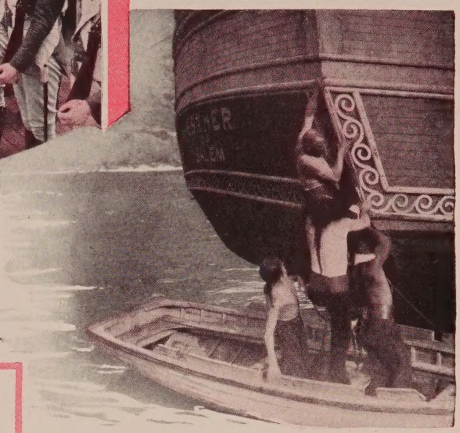
There is another interesting episode that still further shows that the old breach with England had healed. During the voyage from Macao to Manila the "Constitution" sighted a squadron of six vessels. In those days it was customary to look upon all strange vessels with suspicion until they had clearly demonstrated their nationality. The "Constitution" therefore cleared for action. As the vessels drew nearer, the British flag was made out on the leader. A boat was lowered, and some officers came on board with the information that the squadron was that of Admiral Sir Thomas Cochrane. The British vessels were short of supplies and stores and they asked enough from the "Constitution" to last them until they could make the next port.

The crew of the "Constitution" worked alive in securing the guns that had been cast loose and in concealing every evidence of preparation for battle. While stores and supplies were sent to the British vessels Admiral Cochrane and his officers were cordially received on board "Old Ironsides." The meeting ended in great cordiality with the toast: "Here's to 'Old Ironsides,' always the first to be ready for her friends or for her enemies."

The United States Marines. Commander Preble and Decatur inspect the devil-dogs of that day.



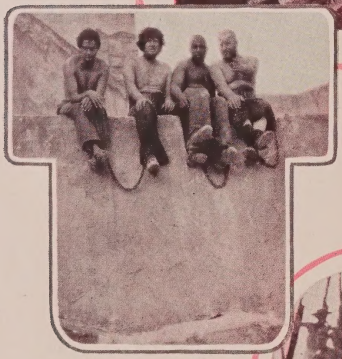
Shackled to each other Beery, Bancroft, Farrell and Godfrey swim to freedom from the Tripolitan slave quarries.



Beery, Bancroft, Farrell and Godfrey, still shackled, brave the peril of the pirates who took the "Esther."

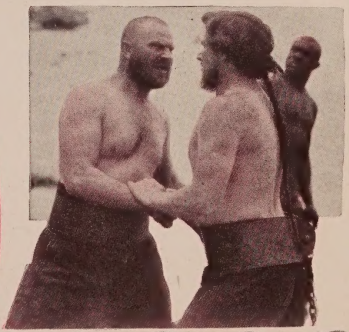
Tripolitan slaves, men of all nations, were made slaves by the pirates until "Old Ironsides" wiped out this scourge of the seas.

A pirate chief beheads an American sailor.



(*Above*)
Just before the thrilling escape of the four slaves.

(*Right*)
Bancroft suffers 200 lashes as a deserter from "Old Ironsides."



In the mess hall

Marines on the way

Miss Ralston "listening in"

Esther Ralston at an idle moment

Sounding a "mess call"

A typical section of "Cruze City"

Miss Ralston entertains

Cruze has a trained friend

"OLD IRONSIDES", FROM AN OIL PAINTING BY GORDON GRANT

THE FILM IN THE MAKING

It is estimated that six men assigned to wash dishes for the 2,000 players at Camp Cruze during the filming of "Old Ironsides" washed and wiped seventy-two thousand pieces of table ware daily.

Five tons of ice were consumed daily at Camp Cruze during production of the picture.

Twenty-six carloads of lumber and building materials were hauled from Los Angeles Harbor to Catalina Island in the Pacific Ocean for the construction of the City of Tripoli and the town of Salem.

An entire shipload of cannon balls was used in the filming of the tremendous sea battle in "Old Ironsides."

One hundred and sixty cannon were molded in the blacksmith shop of the Paramount studio and mounted on their carriages for the battle scenes. This represented the largest order for cannon placed since the war. The cannon were modelled from the originals on board the Frigate "Constitution," now resting in the Boston Navy Yard.

Forty-three chefs and assistants prepared the food for the two thousand men in the cast.

All of the drawings and color sketches in this book are by C. B. Falls, the distinguished poster artist.

THE CAREER OF "OLD IRONSIDES"

"Old Ironsides" was one of six ships authorized by Congress on March 27th, 1794. President Washington lost no time in proceeding with their building, as he had said to Congress in 1786: "It is in our own experience that the most sincere neutrality is not sufficient guard against the depredations of nations at war. To secure respect to a neutral flag requires a naval force organized and ready to protect it from insult and aggression."

She was designed by Joshua Humphreys, of Philadelphia, and launched at Hart's Shipyard, Boston.

The first success of "Old Ironsides" and her sister ships effected almost a revolution in the design and armament of foreign war vessels. Her first battery was built in England and bore the stamp "G. R." (George Rex).

She was launched on October 21st, 1797. Her fighting record has never been equalled by any single ship in the history of any navy in the world. She was almost a navy in herself, and, like her own great name the names of her Commanders are bound up with our early and hazardous national life.

Almost every state in the Union contributed to her building: live oak and white oak and cedar from the southern and middle Atlantic states; iron for her guns and anchors from Maryland, Connecticut and Massachusetts; fir and pine from the North Woods while the bolts that fastened her historic timbers were made at the foundry of Paul Revere. Her first flags were made by the daughters of Betsy Ross. There was not a single section of the land in the days of her service that was not represented in her successful crews.

"Old Ironsides'" service in the West Indies and as a flagship of the American Mediterranean squadron in the war with Tripoli (1803-1805), her marvelous escape from the British squadron in July, 1812, under the command of Isaac Hull, her fight with the British Frigate "Guerriere" under the same gallant officer and her subsequent capture of the British Frigate "Java" when she was commanded by Commodore William Bainbridge, and later when she took two British men-of-war, the "Cyane" and "Levant" in 1815, Commodore Charles Stewart commanding, reveal a stirring tale of American Naval history.

Road Tours of

PARAMOUNT SUCCESSES:

AT THE CRITERION THEATRE, N. Y. AND ALL THE LEADING THEATRES IN AMERICA, ENGLAND, AUSTRALIA, CANADA AND ALL OTHER PARTS OF THE WORLD

Adolph Zukor and Jesse L. Lasky present

THE

Herbert Brenon Production

BEAU GESTE

with RONALD COLMAN

(*by arrangement with Samuel Goldwyn*)

NOAH BEERY - RALPH FORBES - NEIL HAMILTON - ALICE JOYCE
WILLIAM POWELL - MARY BRIAN - NORMAN TREVOR

from the popular novel by Maj. P. C. WREN

The Year's Greatest Melodramatic Success with a Special Musical Setting by Hugo Riesenfeld

❖ ❖ ❖

Nearing Presentation-----

ADOLPH ZUKOR *and* JESSE L. LASKY *will present*

A VICTOR FLEMING PRODUCTION

"The Rough Riders"

with

NOAH BEERY - CHARLES FARRELL - GEORGE BANCROFT
CHARLES EMMETT MACK - MARY ASTOR
and FRANK HOPPER

Taken from the deeds and records of that brilliant organization during the Spanish-American war

---

This book sold only in theatres showing "Old Ironsides." It may be purchased in quantity from AL GREENSTONE, 1547 Broadway, N. Y.

Country of Origin, U. S. A.

"OLD IRONSIDES"

Sails into victorious ports under Paramount banner

New York, Philadelphia and Boston acclaim it the picture of the year

Summing up its New York hit THE LITERARY DIGEST says:—

"James Cruze in his usual fashion gathered unto himself ships and men and headed for the high seas. He has turned out a picture that is big, cheerful and decidedly thrilling. A complete glorification of the ship which drove the Barbary pirates from the seas forever.

"Among the many big pictures on Broadway 'Old Ironsides' may claim the title of 'biggest.' For all of a sudden, as the redoubtable old ship, sails set, bore down upon the front rows of the audience, the curtains parted and a huge screen stood revealed chock-full of frigate. A rip roaring sea battle takes place before your very eyes bringing the battle, as it were straight into the theatre."

* * * *

Robert E. Sherwood in N. Y. LIFE says:—

"There are three qualities in 'Old Ironsides' which serve to elevate it to greatness; its spectacular beauty, the power of its characterizations and its immense humor.

"The fact that these scenes are magnificent are traceable to the great directorial genius of James Cruze, who, it seems, is utterly incapable of producing a picture that doesn't move with authentic vitality.

"His ships are alive, just as his covered wagons were alive. Every photographic shot of the U. S. S. Constitution plowing its determined way through the Mediterranean is calculated to inspire fervent cheers."

* * * *

Arthur Waters, Dramatic Editor of the PHILA. PUBLIC LEDGER in a special comment outside his own department says:—

"Here is one of the best of all the big pictures offered to the public and one worthy to rank with "The Birth of a Nation" and "The Covered Wagon," as the greatest films ever made.

"If you aren't thrilled when the screen is suddenly made twice its normal size, and the old frigate Constitution rushes bow on through raging seas apparently right into the audience, why you are probably incapable of being thrilled any more at all. The Lobbyist admits that he got a greater kick out of 'Old Ironsides' than from any dramatic attraction offered here this year."

* * * *

Harry Hershfield, "Abie the Agent" in the N. Y. EVENING JOURNAL says:—

"If by the Rivoli Theatre your patriotism ain't stirred to the highest pitch, then Stephen Decatur has an apology coming to him — we certainly owe it to him and every other hero on that ship Constitution to go and see that picture as a gesture of our respect to men who were MEN.

"Regardless Minsk of your patriotish duty you should see that film just to fill your eye and soul with the genuine beauty that is flashed on that screen."

* * * *

THE PHILADELPHIA EVE. LEDGER says:—

"'Old Ironsides' approximates if not surpasses the best of all the epic films that have developed in America through the past dozen years. It is a beautiful picture. In these days when the trend of decorations is toward the nautical, when ship models are standard pieces of ornament, the screen picture of the U. S. S. Constitution the 'most beautiful frigate in history' proudly sailing the high seas is a sight not alone thrilling but extremely timely as regards this modern decorative mood."

* * * *

"There, by Jove, was a ship! And here, by Jove, is a picture! James Cruze can forget 'The Covered Wagon.'"

—EILEEN CREELMAN, *American.*

"The finest saga of the sea the screen has ever known."

—KATHERINE ZIMMERMAN, *Telegram.*

"Mr. Cruze, in his usual sweeping fashion, has turned out a picture that is big, cheerful and decidedly thrilling, a complete glorification of the ship which drove the Barbary pirates from the seas forever in the rousing days of 1800. When the frigate, a perfect copy of the original vessel from stem to stern, hove into view the audience rose to its feet with a roar and hailed the conqueror."

—WILLELLA WALDORF, *Post.*

"Old Ironsides" has everything a big motion picture needs to win its way with the public. This creation by James Cruze and Laurence Stallings is anchored for a long shore leave.

"Old Ironsides" has everything — an unrivaled theme, an ingenious and dramatic plot, characterization, atmosphere, a more than passable romance, action and more action, unforced and effective humor; spectacular values and photography of first quality. What more could be asked?

"Old Ironsides" is spectacular. It has some of the grandest sea and sail scenes ever filmed, the real thing, not miniature and back drop trickery, but Cruze has handled spectacle and crowds without sacrificing story and characterization. See "Old Ironsides." It's a rare fine entertainment, not to be missed."

—PALMER SMITH, *Evening World.*

"And here, you picture fans, you will find the last grand slam of daring pirate warfare drawn across a canvas as delightfully lovely to the eye as anything you have seen in all your travels.

"The photography in this motion picture, not alone in those episodes portraying the actual contact of the Constitution with Tripolitan pirates but in earlier views of ships at sea, of approaching storms with sails aflutter, of distance shots, of the calm, steady movement of peaceful boats riding the seas — these camera effects are in almost each and every instance individual works of the finest composition which the screen thus far has afforded."

—QUINN MARTIN, *Morning World.*

"Miss a meal if necessary. But don't miss "Old Ironsides."

—"HERB" CRUIKSHANK, *Telegraph.*

"Old Ironsides" is a cinch for a year on Broadway at $2 top, and what a road show it will make. They are going to eat it alive.

"Old Ironsides" as a picture has everything that one could ask for. There is a love story that stands out tremendously, there is a comedy element ever present in the personages of Wallace Beery, George Bancroft and George Godfrey (the latter the colored heavyweight pugilist who is a whale of a screen comic as paired up with Beery and Bancroft), there is the patriotic element which just goes to prove that George M. Cohan was right when it comes to waving the flag for an audience in this country, and above all the stirring spectacle as embodied in the battle scenes."

—FRED SCHADER in, *Variety.*

"This picture is going to be one of the greatest of national box office hits, and, so far as thrills and entertainment of the vast army of motion picture goers is concerned, deserves to be."

—ROSCOE MCGOWEN, *Daily News.*

"Mr. Cruze has carried out his task manfully, with a fine integrity for the historical importance of the film, and with a splendid insistence on robust actualities in every department of making the picture. His ships were sailed under their own power, his battles were made in the open under difficult conditions that only eye witnesses can uderstand, and he has seen to it that the new Old Ironsides would measure up to her glorious reputation. A world-wide cruise awaits this frigate of the films, and the message that she will take from port to port will amply repay all those who strove to make the picture possible."

—RALPH FLINT, *Christian Science Monitor.*

"The picture as a whole must be appraised as one of the greatest achievements of the American film industry."

—KARL KITCHEN, *in the Cleveland News.*

"Assuming applause to be a correct gauge of approval, the plaudits that greeted the spectacular exploits of the vessel and her crew entitle the Constitution to take the very top notch of popularity.

"In producing the picture, handling the thousands of men who participate and in manoeuvring his square-rigged craft in the simulated naval warfare, James Cruze has accomplished a notable feat of stagecraft on a gigantic scale."

—*The Boston Herald.*

"Terrible and tremendous are the thrills which are made outstanding through the pictorial splendor. There are striking scenes of the barque Esther rolling realistically through the seas; of the Barbary Corsairs set for action, and of the Constitution, with her cannon roaring and her decks closely crowded with brave fighters, bombarding the forts of Tripoli.

"These scenes are the real thing. No miniatures are used. The attack of Stephen Decatur and his small and youthful crew directly under the guns of the Tripolitan forts and their daring blowing-up of the Philadelphia is magnificently screened. Equally thrilling and beautifully photographed is the Constitution's duel with the Corsair Algiers.

"James Cruze, as always makes his picture vividly alive. His power of visualization sweeps the screen in a series of mighty canvases, which 'glow'd beyond ev'n nature warm."

—*Boston Post.*

THE GORDON PRESS, 348 W. 38th St., N. Y.